

Thesis Outline

Working title: *Unpack my heart*

My thesis will be a **critical reflection** on my practice.

1. Introduction

a. An overtaking writing practice: In this section, I'd like to describe the context in which the project of *Lacrime d'inchiostrò* (Tears of Ink) was born and mention the **issues** or **questions** faced while moving along with a proper **river of words** (e.g. as the original texts the book's composed by come from my diaries, is the book even **relatable** to anybody else? How do you open up such an intimate material to an **external reader**? Does **intimacy** risk to trip over **self-referentiality**? How did writing feel? How did I face the **challenge of translating**? How did my writing practice affect the visual work?).

N.B. *Tears of Ink* is one of my two graduation projects.

2. The act of writing

a. Writing as a prayer: here, I'd like to dig deeper into a certain *religious* attitude I had towards my writing practice. In fact, before I even started to translate the original texts from my diary to English, I used to write *religiously* every single day. I thought of it as a **prayer**. I'd also wish to interrogate Etty Hillesum's thoughts around **writing as a path to liberation** from sorrow [Hillesum, E (1941-1943) *An Interrupted Life, Diary*]

b. Writing as an obsession: Alongside a theme of religiousness there certainly is one of **obsession**. In fact, not only I was obsessed with the content of the texts I endlessly produced but also the act of writing itself **fed** that very same **obsession**. Ultimately, I became inebriated with the creative force moving within me and the platform from where I could communicate that it created.

Kraus, C (1997) *I Love Dick, Serpent's Tail* could be an interesting voice to be in a dialogue with about the topic of obsession.

c. Writing as an act of resistance: Writing was also a way to process the mourning for the end of a love story so dear to me. By writing it down, sorrow gained a body **similar** to mine I could finally **face**.

In her **Cahiers** (1951-1956), Simone Weil speaks about **writing as an act of resistance** so that *“the intellect won’t ever perish”*.

3. The challenge of translation

a. The necessity to be understood: The desire to reach the community of the master and start a dialogue around those very intimate texts drove me to **translate** all the material I collected over the year in **English**. **Translating** became then an important aspect of the process. It would be interesting to offer here some considerations around approaching the same material in two different languages. What are the differences between the versions?

b. Loss of information: Analogy with **digital compression**. By compressing a flac file to mp3 there’s a change in the temperature of the sound which becomes *colder*. Nevertheless, properly because of that very same **loss of information**, the file is able to travel *faster* and reach a broader audience.

c. Translation in previous work: here, I’d like to reflect upon the aspect of translation present in the project of my **photo book**. It was made of no pictures, only **sound**. I chose to define it a photo book anyway. To obtain the sounds I **converted** the digital scans of the pictures I took with my **focal camera** into mp3 files via Audacity. How did those pictures sound like? How do pixels sound like?

4. The point of view

a. An emotional use of technology: How did the texts from ***Tears of Ink*** inspire the visual work (e.g. ***Tomorrow I will forget you better*** - first year’s EYE project - and ***Our chat was a masterpiece!***)? How did the visual speak back to the texts?

b. The medium as a point of view: Each medium has its own **grammar**. Within their inner grammar, they offer a **point of view**. Even more, **they embody a point of view**. Thought my first year’s research is essentially structured in first person singular - the *“I”* - I believe technology put its own point of view in a dialogue with it.

c. The emergence of a second point of view: Presentation of my second graduation project ***Our chat was a masterpiece!***. How did I first have the idea for the video? How did the video come from the point of view of the *“I”* to the scripture of a dialogue?

Annotated Bibliography

1. Han, B-C (2017) *In the Swarm: Digital Prospect*

This text had been fundamental for the development of my **poetics around the digital**. It first came to me when I was in my bachelor and started feeling nauseated by the tremendous amount of pictures I was surrounded by. In fact, I criticized photography harshly, for back then I thought it only reproduced reality without saying anything more about it. Funny enough, I was admitted to that Academy mainly with a portfolio of photography.

In his book, Han speaks about the **Inferno of the Same** squashed onto the flat surface of our screens and the anxiety that causes into one's sensitivity. He also identifies **otherness** as a solution able to brake the transparent surface of the Inferno of the Same. In fact, the meeting with the **other** is the place for **love** and **knowledge**.

A quote by Leonardo da Vinci reported in Han's book gave the title to a collection of life portraits I made in those years: *"If freedom is dear to you, enter my face, which is prison of love"*.

2. Han, B-C (2012) *Agony of Eros*

In this little masterpiece, Han analyses the causes of a certain **unsuitability to love** and **spirituality** as a peculiar symptom of our time. The experience of the Internet would have *untrained* the users to love an other **different** from them and what they thought they were looking for.

This book spoke to me on a level I cannot fully explain. It resonated with a **necessity of depth** and **true closure** I hold within.

3. Barthes, R (1977) *A Lover's Discourse: Fragments*

Roland Barthes created a proper grammar of love organising his own experiential feelings into dictionary-like definitions. This way, he opened up his very personal writings to the readers' sensitivities. Here, **nothing feels too personal**.

The writing structure he gave to the book is an important point of reference for what I'm trying to do with ***Tears of Ink***.

4. Pessoa, F (1982) *The Book of Disquiet*

What is a persona? What is the self? Is it possible to live as one's self instead of being an actor of one's own life?

5. Foucault, M (1988) *Technologies of the Self: A Seminar with Michel Foucault*

A collection of seminars in which the author **deconstructs** the over-structures that ought to define the self so that the self will be able **to build itself up** again **consciously**.